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FOREWORD

CINEMA IS THE MODERN WRITING OF WHICH LIGHT IS THE INK.

This tenth edition of Normal wishes to embody the alliance between photography and the seventh art. Many of the artists that are featured in this issue have experience in the cinematic art whether as directors or actors. The pictures that were chosen for this issue are the testimonies of mutual influences, appropriations, confluences between the two genres. Hitchcockian heroines and Hollywood vamps have inspired our artists. Some emphasize the essential role of light to create an atmosphere, to reveal some details, a plan, an emotion. Others, through their work on composition and framing, suggest movement, tell a story, catch the spectator's imagination. But their common inspiration is the poetic worlds, sometimes mad or quirky, the search for aesthetic, for the right picture. What they seek is to create a desire in the heart of the spectator. In this regard, cinema and photography share the same language and codes. Here, both genres transgress their boundaries.

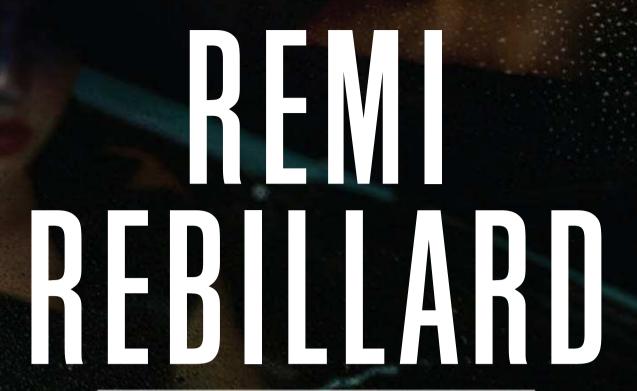
Philippe Guédon & Guillaume Rogez



Le cinema,
c'est l'écriture
moderne dont
l'encre est
la limière

PARTIE I Ambient light





HITCHCOCKIAN TENSION



Remi Rebillard is a French photographer who emigrated to New York. At a young age, he met the reporter, photographer and director Francis Giacobetti who is famous for his nudes, his celebrity portraits and his research on colors. With him, Rémi Rabillard discovered art, feminity, and nude. As an autodidact, he learned the photographic technics and began his training.

In the 1990's, after working a few years for fashion magazines in Paris, he decides to begin his artistic journey and leaves for the United States. Once in New York, he finds his own style and his own lighting. In his tiny Greenwich Village artist loft, he experiments with lighting, combining natural light, stroboscopes, gelatines, filters or flashes.

His photography style combines intrigue, feminity, poetry, fantasy, and binds them in a tense atmosphere and masterful lighting that reveals and underlings emotions and feelings. Feelings of solitude from fragile and sensual/seductive women. Women placed on this edge of the lines of the horizon, as an echo of themselves.







How would you describe your work?

I will quote a piece that my friend, journalist and novelist Mylène Vignon wrote about my work, a biography she offered to me. «Women are at the center of his concerns. From his short time in the very intimate universe of fashion photography, he has preserved this quest for the attitude that sets him apart from his contemporaries and grants him this uniqueness. His muses show a resolutely blank stare, that maybe wishes to be devoid of any emotion. But the emotion still remains, in a different place, on an entirely other plan of existence. To capture a woman's ambiguity wasn't so simple, I can tell! We have so much trouble apprehending ourselves, as the mirror doesn't reveal anything except for our infinite complexity. We needed an authentic glance. The photograph's lens is what comes the closest but, be wary, it also tends to reveal, with elegance, our cracks. Whatever we would tend to hide out of modesty, the cartography of the hidden image of our true beauty.

Regarding your photos, where do these references come from, including this cinematographic aspect, or dripping with cinema?

The codes I use come from cinema. I was lucky enough to begin my career as an assistant director with Jean Becker and his brother Etienne who did the camera work in the late 1980's. Then, I quickly turned to still images. I think of the metaphor to cinema, to life, to photography, and to death in Truffaut's The 400 Blows. The character of Antoine, I believe, puts up a picture of Balzac on a shelf. He lights up a candle and its flames suggest a form of animation. Balzac comes to life through the flames, the photography would

suggest death. He uses it to describe cinema, suggesting a parallel between both mediums. Personally, I believe that of all the 24 frames per second, there is one that surpasses all the others, whether from an emotional or pictural point of view.

There is a dramatic tension throughout your pictures, underlined by isolated models, lonely, Hitchcockian, could you tell us more?

To summarize work my on $\mathbf{b}\mathbf{y}$ «feminineness», a word coined Simone de Beauvoir, I would say I am attracted to demure girls, with restraint, unlike the one that offers themselves on Instagram. I prefer the terms melancholic, vulnerability, unstable, hurt, on a quest for truth, without any factitious pose or useless artifices. Working on emotion stimulates my creativity and my lack of dopamine...

Your main character trait?

Tenacious, instinctive.

What inspires you about women's bodies? Why nude and what do you use it for?

Beyond appearance, it is frailty and intimate emotional states that I seek to represent. The passing of time, of life, of sexuality and of death too. Why nude? For desire and the taboo, I think.

Moreover, nudity reflects timelessness, the absence of code. I am in love with feminity. Early on, In Paris, I was attracted to Sarah Moon's pictures, Dominique Issermann's framing, Deborah Turbeville's nostalgia.

Is being a photographer also being a voyeur?

Voyeurism demands anonymity. I would

be more voyeuristic in James Stewarts' way in Rear Window. It reminds me of The Voyeur's Motel by Gay Talese, a fascinating and disturbing 80's novel about a guy who opens a motel rigged with hidden cameras in the room's airconditioning ducts.

Your beauty standards?

My ideal is centered around style more than a well-determined morphology. I give more value and importance to personality than to physique.

What can shock you?

No one can tell when I am shocked, I am a bit like Omran Daqueesh, the 5-year-old Syrian child who became in a few hours the face of the of the bloody battle of Alep. Sitting alone in an ambulance after his home was bombed. He had launched a worldwide emotional wave. He was in shock, not even crying, just silent.

What is something that fills you with happiness?

The feeling of having a direction and giving a meaning to my existence. A simple smile. Nostalgia is a form of happiness, an emotional charge tied to the pictures of my childhood for example.

What is something that irritates you?

The clown at the head of the country where I live. Fortune and fame shouldn't be factors of legitimacy to speak in the name of a country. It is very dangerous for a society to create its own puppets. The scourge that is the selfies trend: «selfies are merely the expression of a self-fantasy through the existential prism of other people's supposed gaze.











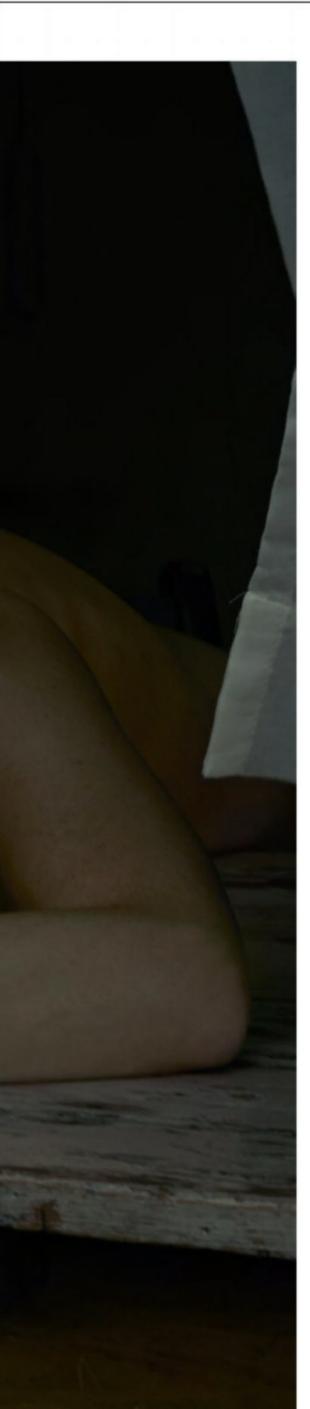












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An attention whore thing.» I did not coin this expression but I like it!

What do you try to showcase through your photos?

My cracks, my feelings, my emotions... My pictures, in a way, reflect me. I show my own reality, the natural state and most importantly, elegance.

What is your most notable anecdote from a photo shooting?

I have several, must the most incredible happened in the Death Valley desert at 6 o'clock in the morning. There was no one else around over kilometers, with a temperature of 39° Celcius before the sun even appeared. The Valley's silence was almost disturbing. Suddenly, a spy plane, a black F-117 Nighthawk, a rare sight shaped like a flat, angular UFO most commonly used during the Gulf War flew over at a low altitude and at minimum speed, without a noise. It changed direction above us and stared at us.

Who is your hero?

A woman.

What is your greatest extravagance?

More of an homage than an extravagance... An homage to my friend Jérôme Gambut who is a pilot for Air France. On learning about the death of my father in France, when at the time I was living in Miami, he had managed,

from Paris, to organize my return the very same day to the capital city when the evening's flight was obviously overbooked and wouldn't have a chance to find a seat for a few days. I had managed in record time to provide me with a partner ticket (the companies personnel can issue 4 of those per years to people of their choice) contact the captain of the 747 Miami/Paris to grant me a jump seat (a non-commercial seat that the captain can grant under certain conditions). I never forgot the

crew's attention to me on this very peculiar flight...and I spent an entire night, my eyes burnt by the tears, listening to the stewardess's private conversations.

Your favorite movie?

I have so many! From Hiroshima, My Love or Death in Venice to its antithesis that is Goodfellas.

What is a perfect day according to you?

An unusual, strange, unexpected day, when I feel like nothing can get to me. Or a journey under the sun, for a creative project, followed by a dinner over a magnificent view.

What is your favorite camera?

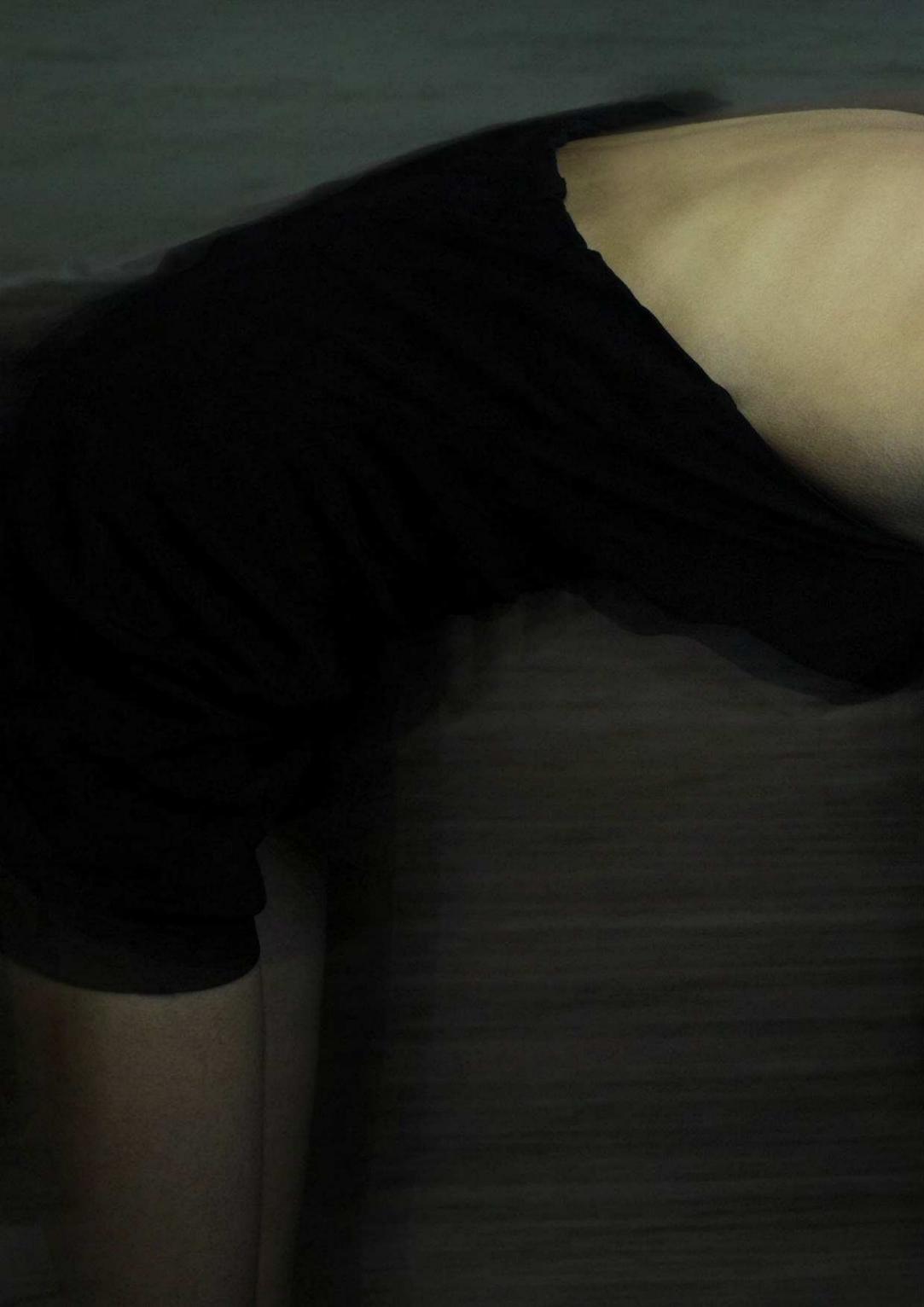
I've worked with a 500cf and 2000 few Hasselblad film camera for 25 years, and more recently, regarding digital cameras, with a D5, a D810 and a D850 Nikon.

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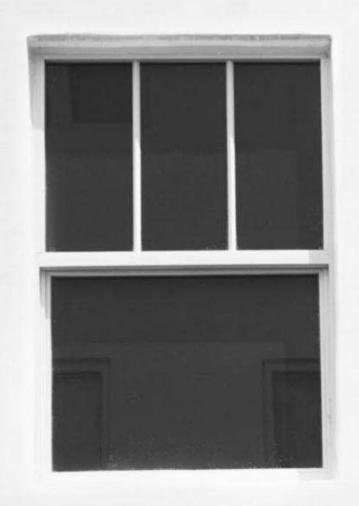
A PAINTER HAS HIS PALETTE, HIS CANVAS, HIS BRUSHES, HIS MUSE AND HIS LIGHT. IT IS NOT SO DIFFERENT FOR ME.







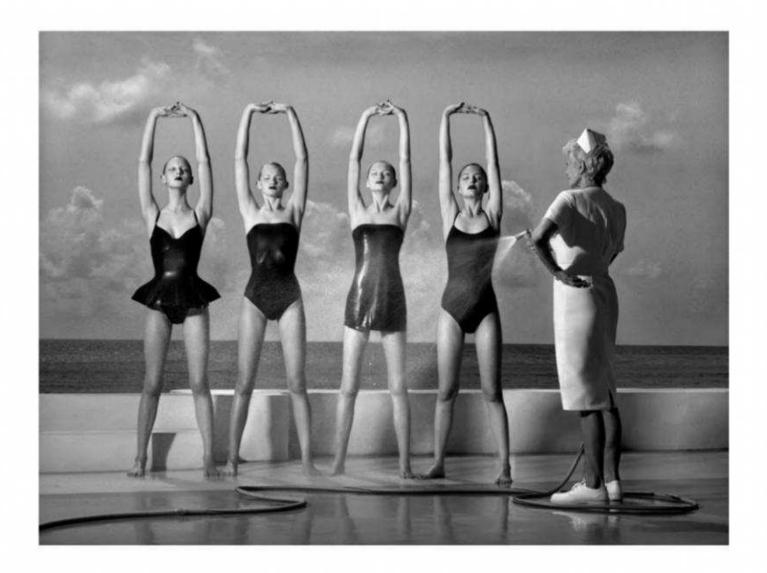












Inspired by human nature, Italian classicism and geometric shapes, Greg Lotus reimagines the world in his fashion. An evocative world, shaped by a game of light and shadows, of symmetrical compositions. He manipulates the angles, the curves and the lines to reshape this world he wishes to offer to the viewer. A world of nature and feminity. An American fashion and art photographer, he made his debuts in the 1990's. He started out by photographing his roommates and neighbors, young models in order to fill up their

portfolios. After landing his first job in Europe, Greg Lotus met the editor in chief of Vogue Italia who launched his career in fashion and advertisement photography. He now shoots for the greatest ads campaigns such as Van Cleef & Arpels, Swarovski or Cartier. He is also renowned for his celebrity portraits: Penelope Cruz, Milla Jovovich, Eva Longoria, Monica Bellucci... Greg Lotus now focuses on his art photography and recently held his own exhibition at Basel in Miami Beach. He now shares his time between Manhattan, Paris, and Miami.





Two words to describe your photographic style?

Striking and peculiar.

What are your beauty standards?

I think standards evolve with each step of life. But the underlying element would be a certain strength, whether it is for an object, in its audacious curves or for a person, for the example the way they stand.

Why did you become a photograph?

Out of love! The love of capturing and creating moments, the way I see them.

What was the first picture that seduced you?

The mountain chains of West Virginia.

What is the hardest part of a photo shoot?

Waiting for the models to be made up!

You have a certain kinship for black and white pictures. Why? Where does it come from?

Ansel Adams' work really struck me when I was a child. The vast landscapes, the way he could draw the viewers eyes in the pictures, all of it seems incredible to me. I took inspiration from it and started exploring West Virginia, working

with black and white.

Do you see the world in black and white now?

Whenever the picture is right for it, but I also see bright and shining colors in other pictures that come to my mind.

You just published a book entitled Shadows & Light, could you tell us more about it?

It is an exploration throughout my last 25 years of work with black and white... Whether it is for fashion or nature. Black and white gives the photographer the ability to tell a story that erases sound while creating a timeless instant.



Do you have the same approach for art photography as for fashion photography?

They are different approaches. My art photography is incubated and born from my vision. As for fashion, I work with my team and we approach the art director's vision in a spirit of total collaboration.

Which was your most difficult photo shoot?

My family's!

What do you have on your nightstand?

A lamp, my phone, water and some magazines.

What would a model say about you?

That I am intense and relaxed at the same time. That is actually what I was told! A perfect example of an oxymoron!

What lessons do you remember from fashion photography?

When to say no!

What question would you wish to be asked?

Where do you see yourself in 5 years?

And the answer?

As a film director!

Do you have any projects you would like to share with us?

My galleries exhibitions and my book signing tour: Miami, New York, Los Angeles, Berlin, and Dallas...

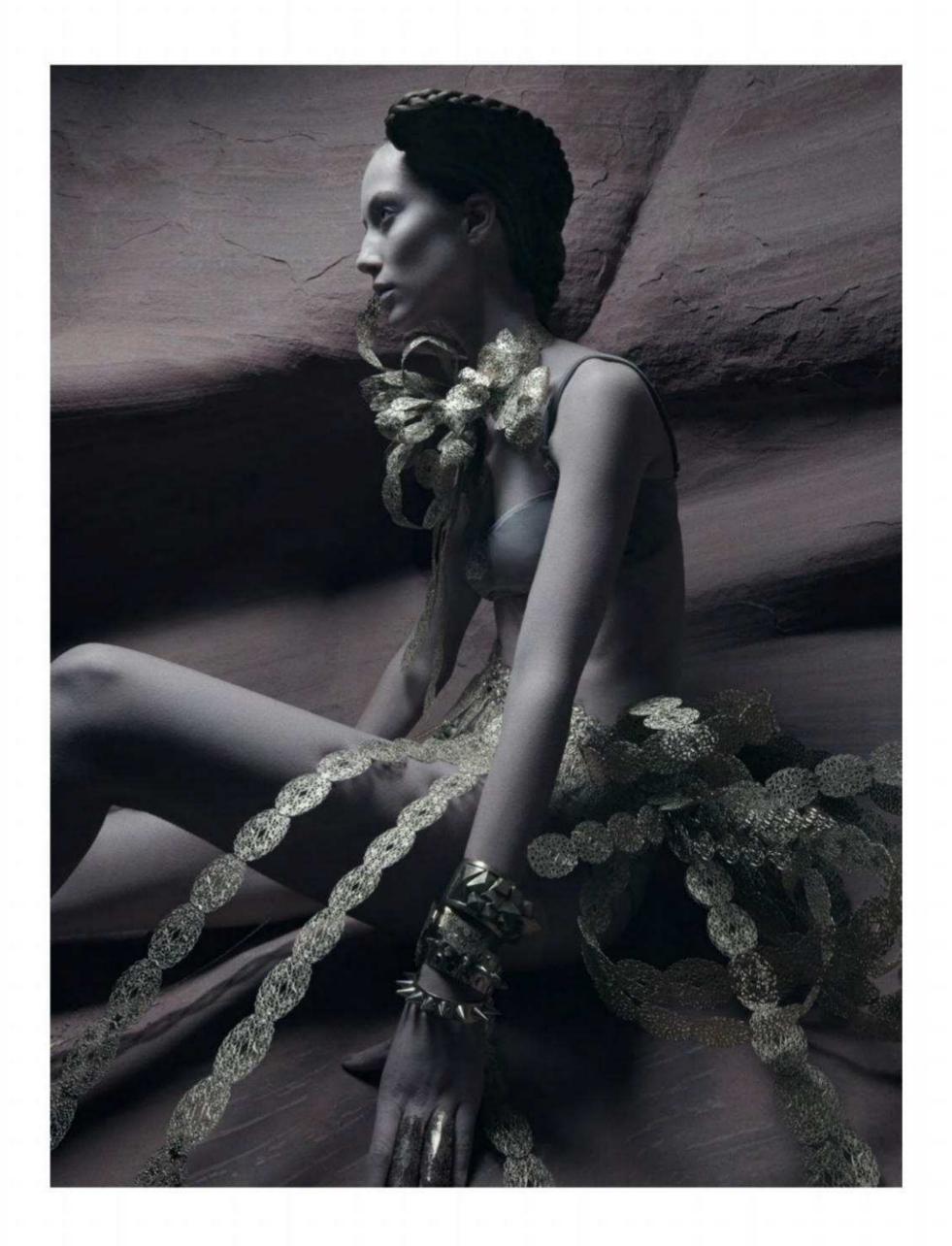












Normal —41—









FORMENTO FORMENTO

According to themselves,

« Creating and directing photographs is the only thing that drives us, that excites us. This art, for it is truly an art, embodies the very meaning of our existence, like a love letter to the world. There are two kinds of photographers: those who thrive by recreating the world around them and those who create the one within themselves, their own world. Richeille and Hive to tell stories, or invent a tale from a blank slate, to imagine works that echo human emotions, displaying sensitive and sensual women, filled with genuine and intriguing feelings. Introspection and secrecy intertwined in cinematic canvases. Formento & Formento are known for

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their romantic and sensual pictures that blur the lines between fiction and reality, clarity, and ambiguity. Their style showcases a fascination for a certain kind of atmosphere where the meaning of the place is very prevalent. From America to Europe, from India to Japan, passion, and fervor, photography and cinema are mixed through their eyes. American born BJ Formento learned plenty from masters such as Richard Avedon, Annie Leibovitz, Mary Ellen Mark and Arnold Newman. Richeille Formento was born in London and graduated from the prestigious Central St. Martins College of Art before working as an art director in the fashion industry. »











REVEALED YET CONCEALED EASE WITH UNEASE BEAUTY WITH DESTRUCTION NAKEDNESS AND THE TRUTH

FORMENTO & FORMENTO











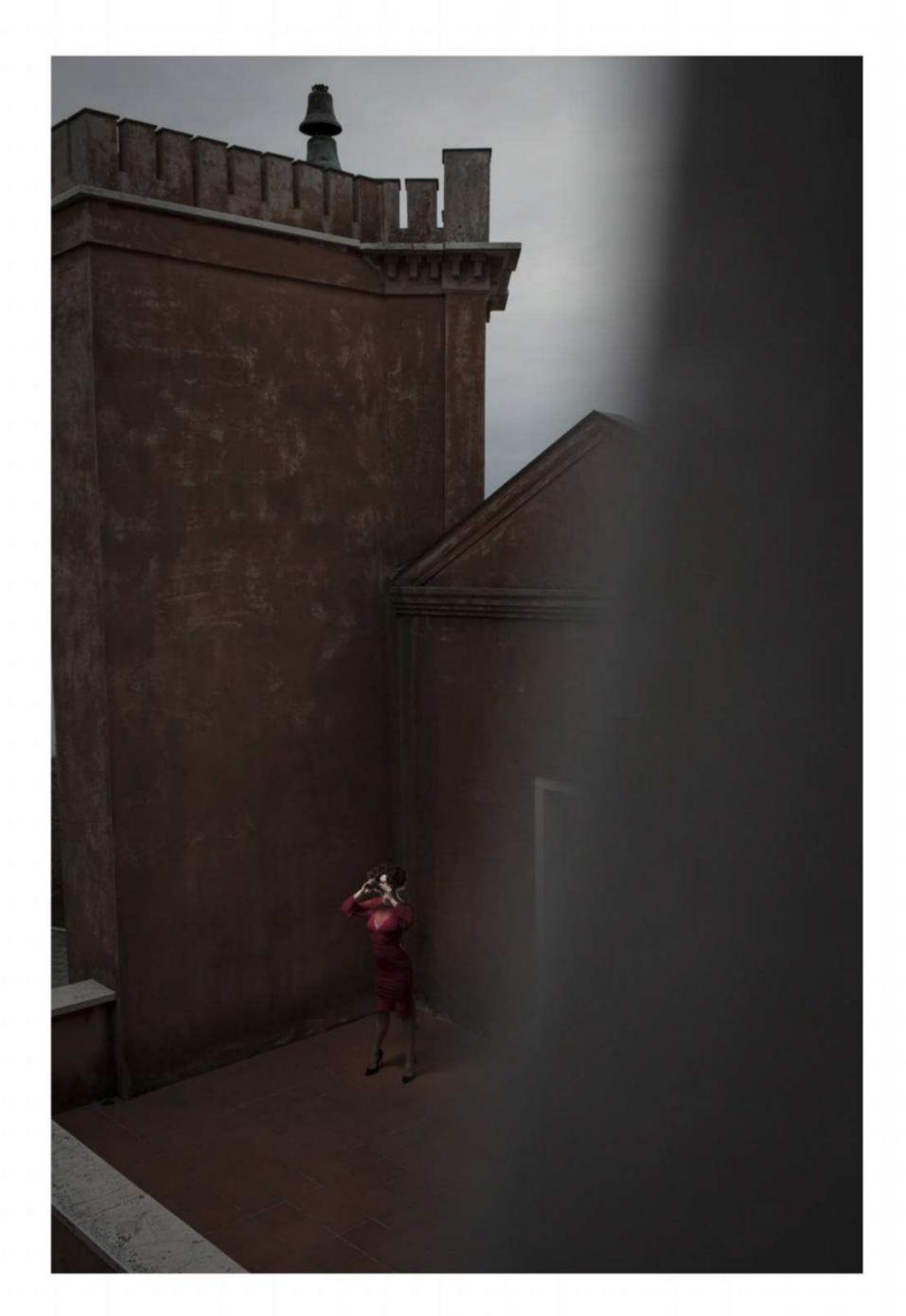


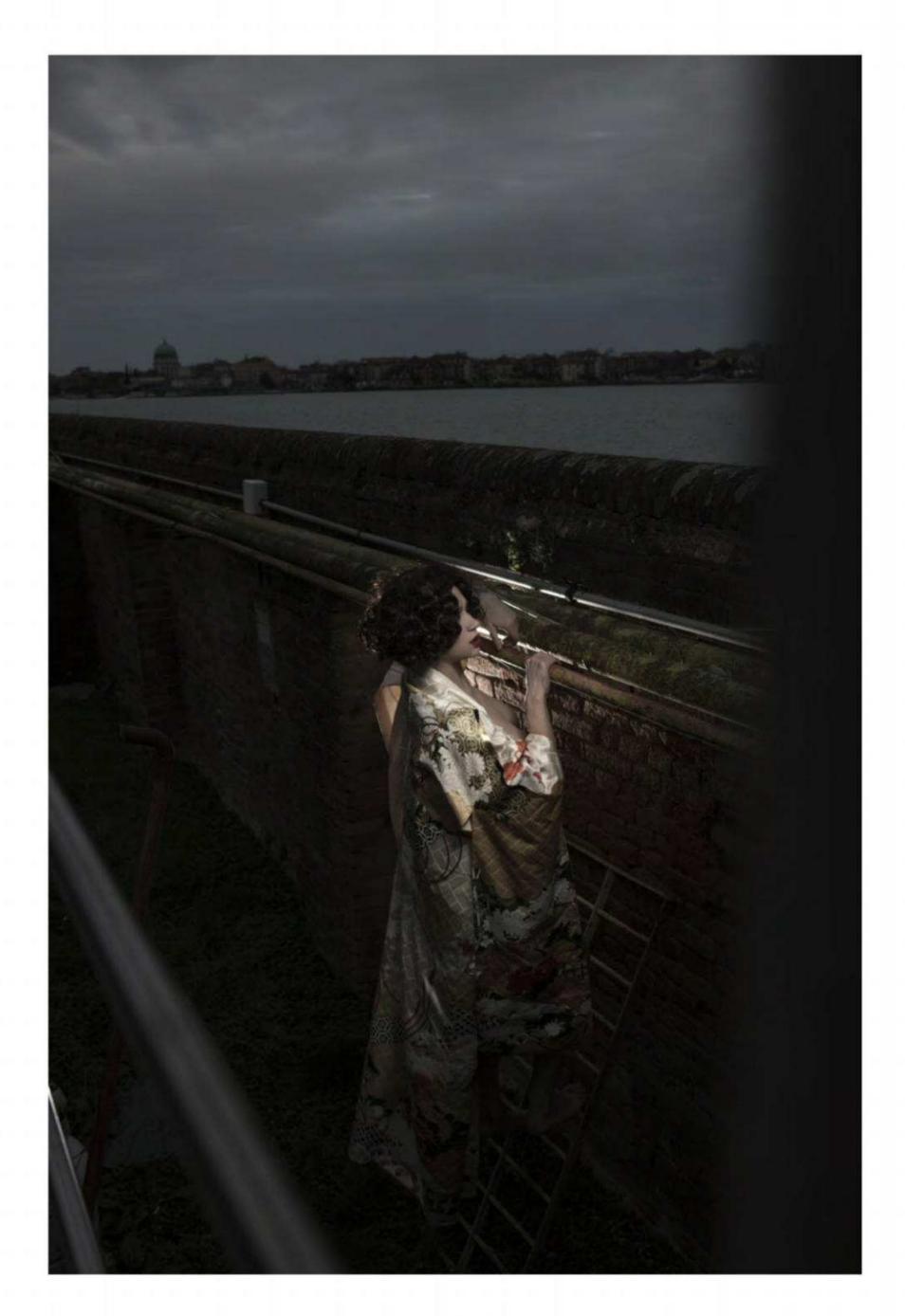












Ansel Adams

PARTIE II Freeze frame

NICK KNIGHT

LIFE, ART, AND DEATH

For more than 30 years now, Nick Knight has been reinventing photography, reshaping imagery and pushing the technical and creative boundaries of photography. This multi-talented artist offered to the world, and especially to the world of fashion, a multitude of some of the most stunning images and brought a wave of innovation with him. Beyond any notion of aesthetic, he explores the countless facets of humanity, disability, ageism, anthropomorphism, fanaticism, racism... His photos are unusual, highly aesthetic, strange or ordinary, surreal or trivial and are meant to make the viewer reconsider the common conceptions of what is considered beautiful or ugly. From his first concepts for the stylist Yamamoto to his still lifes, from Kate Moss to the Queen of England, Nick Night learned to challenge diktats and preconceptions.

Nick Knight is one of the most influent and visionary photographers of his generation. Born in 1958, he studied photography in Bournemouth and at Poole's College of Art and Design. In 1982, he published Skinheads, his first photo book. At the time, Terry Jones, the managing editor of I-D magazine commissioned him with a hundred of portraits for the 5th-anniversary issue of the magazine. Nick Night is then working with

famous Japanese stylist and designer Yohji Yamamoto on his 1986 catalog. In 1993, his photo of Linda Evangelista for the cover of British Vogue launches his reputation. In 2000, Knight launched SHOWstudio.com, a live digital network dedicated to fashion pictures. The website

includes photographs, films, and performances featuring celebrities, designers, writers, filmmakers and cultural personalities in order to create visionary content meant to explore all the facets of fashion through motion pictures, illustration, photography, and writing. The artist's goal through this website is to «show the entire creative process, from conception to finish.»

In 2001 Nick Knight directed Pagan Poetry, his first music video for Björk. Ten years later, he worked on Lady Gaga's Born This Way video and Kanye West's Bound 2. In 2016 he was asked to take the official portraits of Queen Elizabeth and Prince Charles in honor of her 90th birthday.

Nick Night lives in London with his wife and three children. He was awarded the order of the British Empire in 2010 in recognition of his service to art. He his an honorary teacher at University of the Arts London and was awarded an honorary Ph.D. by the same university.





Stella Lucia Deopito wearing Alexander Mqueen II, 2015



What are the basics of your wardrobe?

In a few words? Strict. Proper. Elegant. I work in fashion so it is delicate and very difficult to be obsessive the way a Gareth Pugh or John Galliano would be. In my sphere, all of the «fashion references» are so many that I do not dare draw attention, so I dress plainly. Someone said:»a gentleman doesn't stand out in appearance. All of my clothes are handmade, classic, discrete. I don't want to be examined. But I don't limit my work to photography and I wouldn't describe myself as a fashion photographer. I have an opinion about everything and I don't understand why something should define me or characterize me. I absolutely do not want to be labeled as a photographer, at least not anymore. What I do is not photography.

Do you consider yourself as a fashion photographer?

Fashion has always fascinated me, even when I was a child. This is why I made it my profession. But I don't reduce my work to photography and I would not describe myself as a fashion photographer. I have an opinion on everything, and I don't know why something should define me or characterize me. I absolutely do not want to be labeled as a photographer, not anymore at least. What I do is not photography. Photography is clearly defined by all the criteria linked to Richard Avedon, Robert Mapplethorpe, Eadweard Muybridge and so many others. They are all photographers.

they all use the same medium. What I have been doing for the last 3O years is beyond the very limits that were defined by these photographs. I retouch photos with Photoshop, I use an iPhone to take pictures, I do sculpting, painting and I direct movies. And what I do is outside the domain of photography. Why do I say that with so confidently? It is because you have to understand that a new medium has appeared, one that is only in its early stages, not at an embryonic state but still remains very young. It is a medium that regroups the virtual world, artificial intelligence, the Internet. A world outside of photography that is emerging as a new medium. And it is very exciting, stimulating, I love it! (Laughs). Yesterday, I was working on a shoot. At the same time, I was doing a 3D printing of the model while filming the scene. And yet I was shooting. It is unmistakably more exciting!

Is your vision of the world ironic?

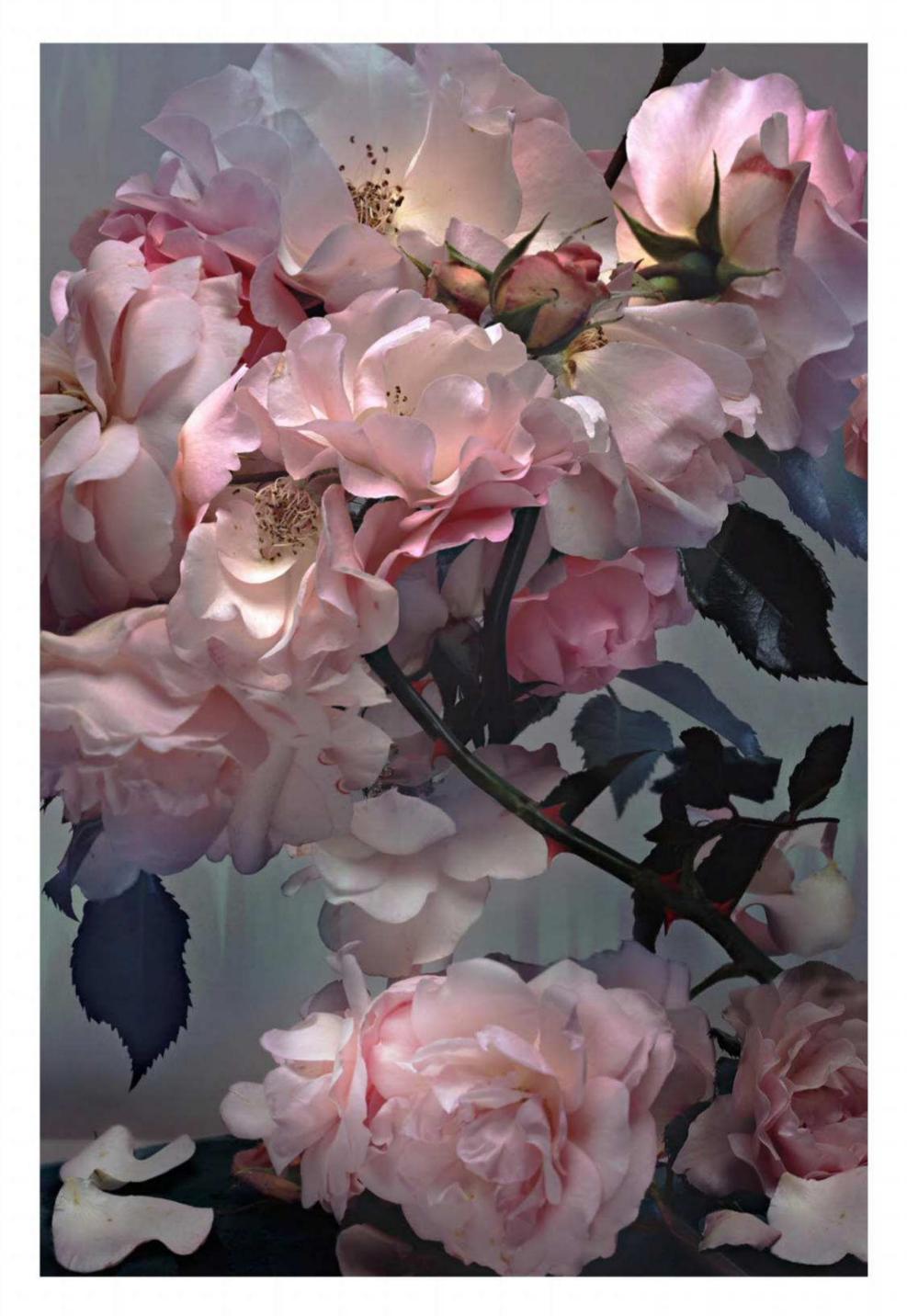
No, I don't think so, I have a very passionate and very delicate vision of the world. I do not like sarcasm and I do not really appreciate the irony. I like raw emotions. I try to understand the true

meaning of things. The world we live in is complex.

Are you faithful to reality?

Photography showcases a world that is not ours, and as a spectator, this is what we are expecting. Artists show you what they have inside of their

mind, they express their opinion, they show their hearts, their desires but they will never show what is actually in front of them. There was a time when photography was used to report and as a witness of history. The pictures of battlefields were stages where people would recreate history by moving corpses around like accessories. Photography is not a medium that shows the truth, but an opinion. An opinion that has to be considered as a fact. There are no more lies than in a painting. And painting is even more subjective! It is a misconception. They are multiple stages, multiple layers of comprehension for a photograph. Look at the media and people's reactions. «That picture was retouched with Photoshop» but it is all a matter of point of view. The way you place yourself as a photographer; the camera lens you use will change everything. Place yourself above the person/subject and you will see a big head, wide shoulders and a more confined body. Reverse the situation and the legs will seem endless and the fashion understands this concept very well. And yet it is only a matter of lens. Then what is real? This medium has been widely misunderstood. People should free themselves from this idea that photographs represent reality. Just the same way they understand the reality of a stopmotion comet in a Spielberg movie. It is all make-believe. We know it. We enjoy being manipulated by images. Cinema deals with make-believe, photography is the same. The only lie is the artistic deviation.



I CREATE A PICTURE OR WHEN I TAKE IDON'T DO IT WITH MY EYES. SOUL, MY HEART AND MY DESIRES







You have talked about elegance which I would associate with, regarding your pictures, to the idea of the bizarre. And this brings me to one of your series on page 91-94. Could you tell us more about this series which, I believe, is an homage to Alexander McQueen?

It is a wide subject. Alexander Mcqueen had a phenomenal influence around the world. He is a close friend of mine. A friend who committed suicide. Thus it is a sensitive subject that I have tried for a long time to keep hidden, but I understand the notions of horror and disturbing in these pictures. Light is incredibly complex! (Laughs). Elegance beauty manifest themselves and through many forms. I believe that many people seek a meaning to life and to live their life as close as possible to death. Alcohol, drugs, danger makes them feel more alive, more human. But beauty is everywhere, in the association of two colors, in the pitch of a person's voice, in the simplest things in life. The horribly painful events, the hardships are incredibly beautiful I am certain that is there is a lot of beauty in melancholy, in suffering, in sorrow or even fear. There is beauty in failure. And it is a something that needs to be understood. We cannot limit ourselves to conventions.

How do your collaborations come to be, in this case with Rihanna, Bjork, Lady Gaga or many others?

I am a monogamous person and I have long-term relationships. I do not look for an astronomical quantity of relationships. You have a partner, sometimes two and that's it. Usually (Laughs). Kanye West, Alexander McQueen or Bjork are people who I admire or whose work I admire and we seek ways to work together through image, music or clothing. You usually attract the people who gravitate around your artistic tendencies and you start a relationship with them. You elaborate

projects, prepare

how you are going to work with them, look for references, spend hours discussing, spend years developing a common language. I did this sort of work for 10 years with Galliano, for more than 15 years with Alexander McQueen and that is the most interesting part. They want me to dive into their souls, to see through their eyes, to express their feelings. It is incredibly stimulating to become someone else and most importantly someone like them. To see the world the way they see it. It is very personal, very intimate. An I was lucky enough to work with these two great artists at the same time. They are both intensely complex and measureless worlds. It is like working with Rembrandt or Beethoven? They are visionaries. It is a path to discovery to involve myself in these relationships, I am no longer the same. I become another person. And I am fascinated by learning, discovering, intellectual journeys (Laughs).

Do you look at the world like a voyeur?

I don't think so. Voyeur has a negative connotation. I do not look at life and do not seek to understand it like a stranger or an outsider. It is my intellectual reflexion at all. I am not a passive person who waits for things to happen. I create, I shape what I see. When I create a picture or when I take a photo, I don't do it with my eyes, but with my soul, my heart and my desires. A voyeur does it with his eyes, I don't.

What can shock you?

The human being. The way people hate and despise each other. Savagery. Stupidity. Envy. Brexit. Trump. The atrocities and the exactions committed constantly throughout the world, religious fanaticism, the banalities spewed by magazines. But I accept that the world is a shocking place. Even if it makes me sad and gives me negative thoughts. I find particularly shocking stupidity in the face of fear. I am not

a dramatic or pessimistic person. But there are gigantic changes occurring in our cultures and our civilization, many of them a lot faster than all the ones our species went through so far. The future is exciting, but during periods of change, there are people who are terrified. And it is a natural feeling to be terrified by change, by all the new possibilities. Most people are not necessarily terrified, they do not share this pessimistic point of view on our species, they do not believe that we are dooming ourselves, self-destroying. And it all leads to stupid reactions, like the American or European policies.

Then, what makes you happy? Beauty, creativity...?

Life! There is a misconception on the very purpose of life. Life is not a string of good moments without any trouble. The complexity of life is what makes it beautiful, as much as pessimism or optimism. We must realize that life isn't a matter of joy. I do not believe that we should strive for happiness. I am suspicious of people who think joy is the solution. I oppose it! There

are many things that make me happy but joy isn't necessary to me.

What is your perception of the nude in photography?

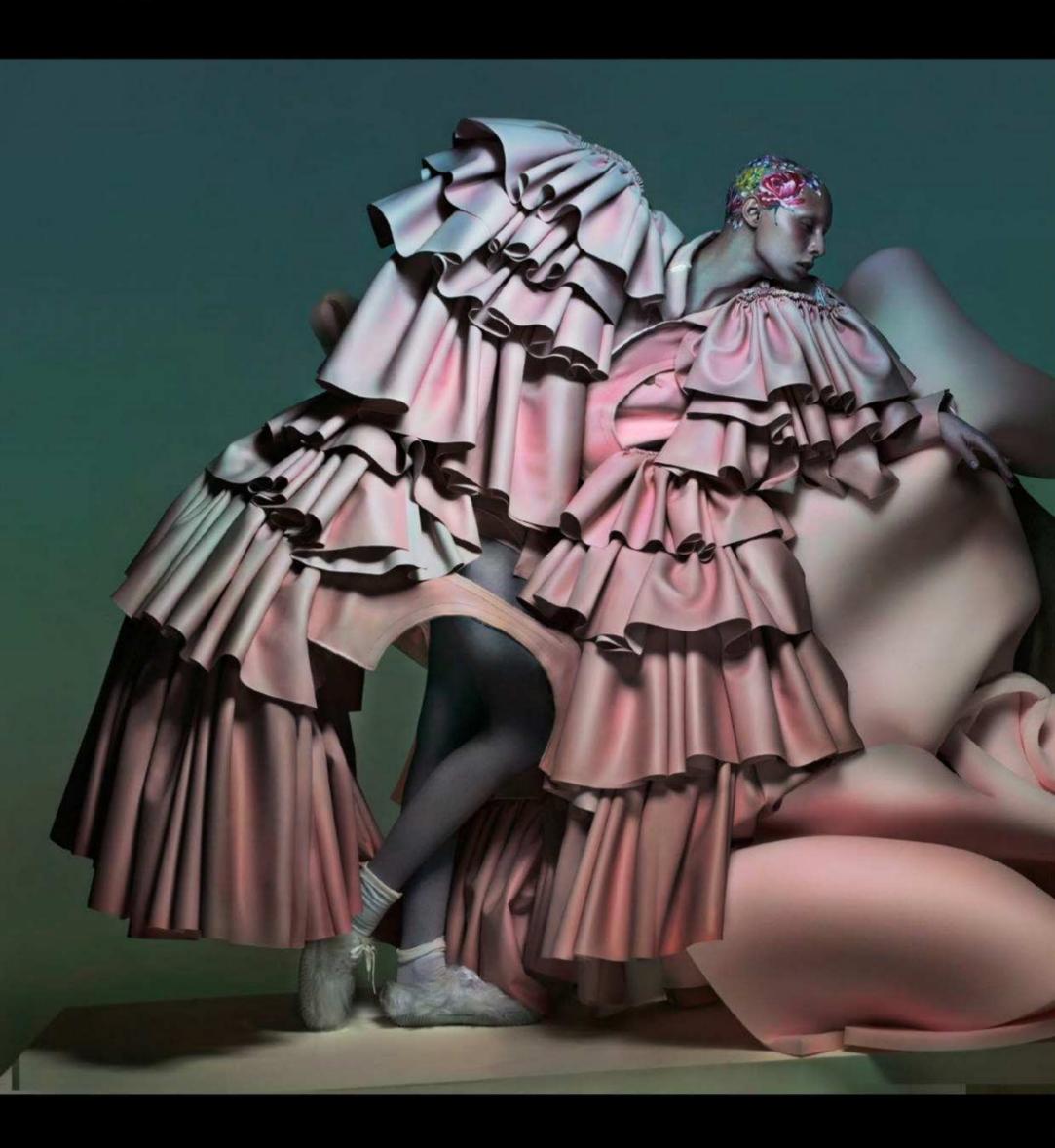
I do not separate artistic approaches. I do not see a nude photo differently from a fashion photo. The body is dictated by its very function, represented through decorations. In some ancient civilizations, particularly African ones, the body was much more the focus of a cult and put forth. It is all a matter of representation. There a plenty of different ways to make the body express itself, but without the separation between nude and fashion. Sexuality has become more important during the 1970's. Women's sexual liberation came with the contraceptive pill, men's sexual liberation had to face AIDS. All of this expressed by photographs such as Guy Bourdin or Bruce Weber. Photography has become very sexual, a mirror of our

Cara Delevingne, Garage Magazine, 2013 II / page pécédente : Lais Ribeiro, Victoria Secrets, 2014











•••

desires. Look at Mapplethorpe! In my case, I never had such desires. I do the opposite! I do not want my sexuality to be displayed to the world.

What was the last thing that you saw that left you in awe?

Charles Jeffrey's fashion show. Charles Jeffrey is a young English fashion designer. We filmed the fashion show with my crew, thus our implication in this project. He is a very tall, young, dandy lad, one of John Galliano or Alexander McQueen's successors, freshly graduated. What he presented was simply incredibly exciting. And the world he presented was magnificent, very inspiring. His show was based on a book called The Velvet Rage, the story of a homosexual growing up in a heterosexual environment. Perhaps a future new relation! Yesterday I also shot a very inspiring project. I worked with a model who had a very strong artistic desire, a desire to be hurt, to feel pain. So we explored the world of suffering together. And the level she reached was incredible. Seeing this sort of sadism fascinated me. My job is to see through other people's eyes.

A final word?

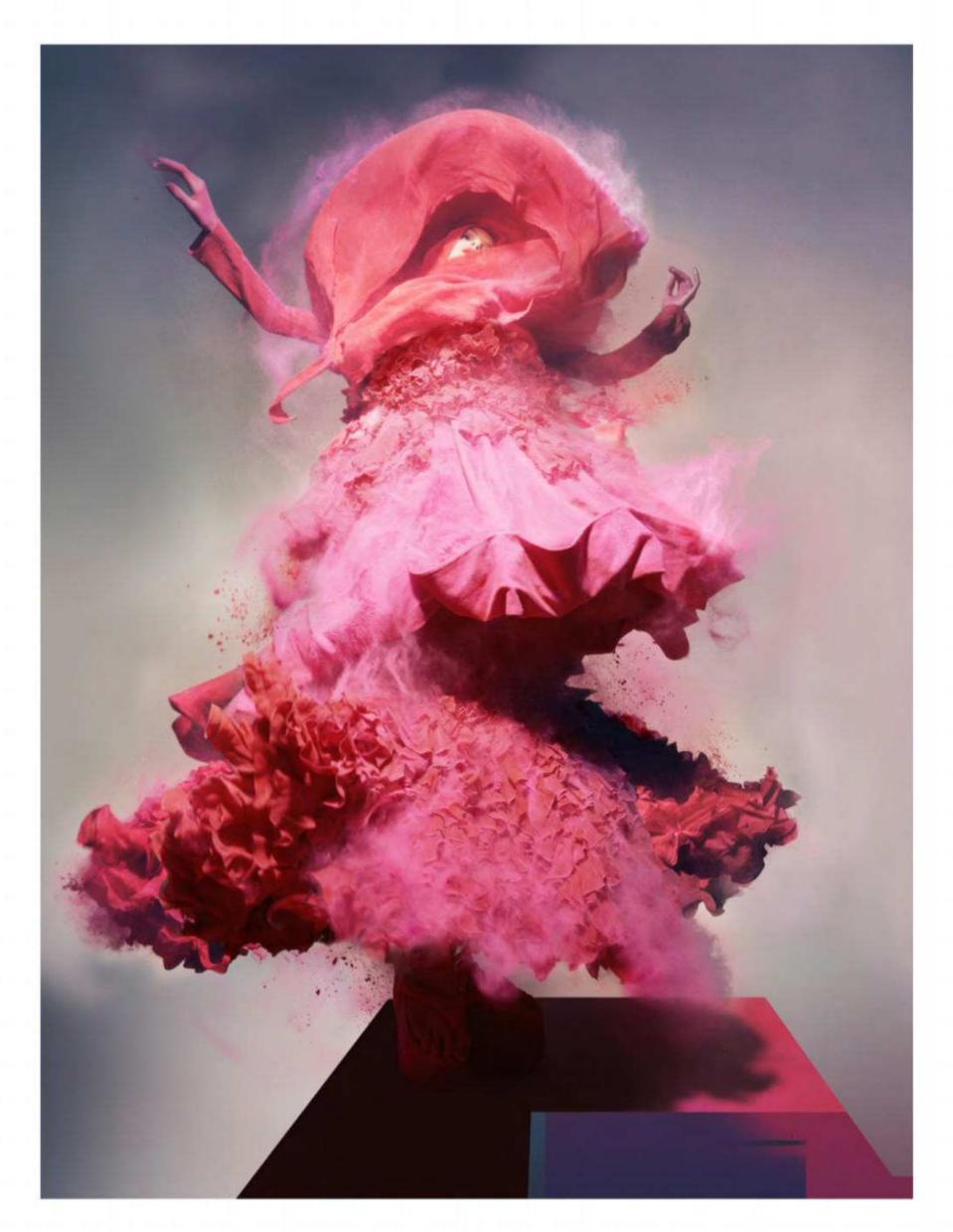
Fashion films. They are very important to me. Fashion has expressed itself through photography for a century. But I believe that clothes are meant to be seen in movement. This is the reason I created Show Studio, a platform that specializes in fashion films. The words films and fashion had no connection before I link them together. There were of course movies featuring fashion, The Great Gatsby, Bonnie&Clyde, and so many others but the difference lies in the fact fashion films share the same language as fashion photographs. The goal is not to tell a story but to create desire!

Nick Knight, Alexander McQueen 1997 / Page précédente: Sans Couture, The Independent, 2016





 $Aymeline\ Valade,\ Alexander\ McQueen,\ 2015$



Lily Donaldson, British Vogue, 2008



Maren Bailey, Chaos69,2017/ Page de droite : Milly Simmonds, Gareth Pugh, 2015



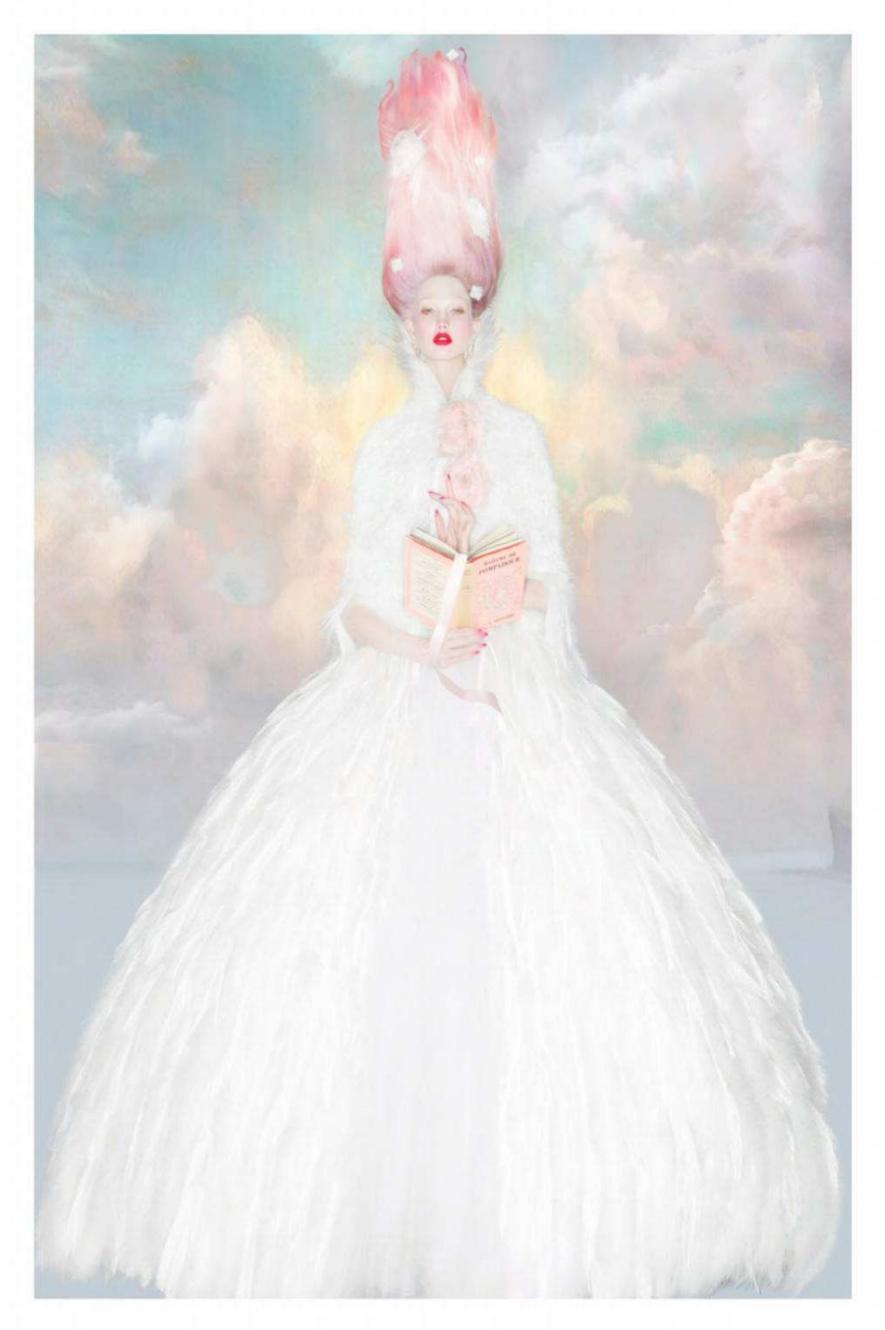
Björk, 2016

NICK KNIGH

NORMAL → 84 →



Molly Blair, 2015



Karlie Kloss, Nick Knight, 2012, 2015



Shalom Harlow for Christian Dior, 1997



A WONDERCAT STORY BY

MARTIAL DENOIR LULUIN THESKY



Photo : Martial Lenoir & AD/Stylism : Lulu Inthesky Model : Charline Muse Beauty by Audrey Loy









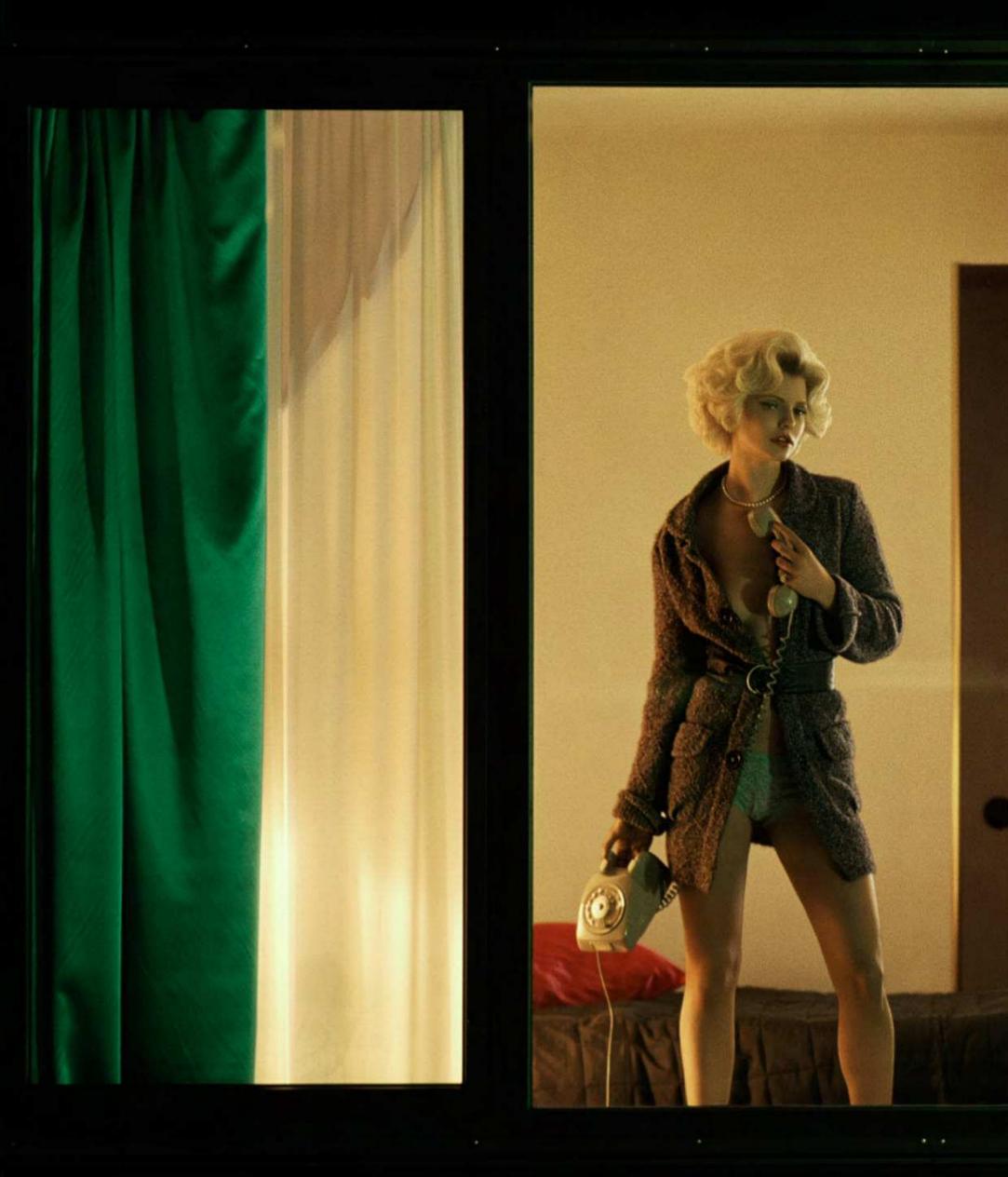
Whiplash wrap cross/Whiplash bell choker/Lapel body/Lunate articulated arm cuff/by ELF ZHOU











ANDREAS KOCK

Andreas Kock is a Swedish photographer. He lives in Stockholm and specialized in art and fashion photography. His intimate works are a celebration of femininity, a captured moment of life. With a high attention to detail and staging, Andreas Kock feeds his art with cinematic and historical references. His settings are theater stages where the spectator, by progressively entering the scene becomes an observer, a voyeur. The curious one can get a glimpse of moments that fascinate or move through their sensuality. Bounded to desire, his stories intertwine to the point of becoming suggestive. At the heart of the scene, in the front, under a contrasted and intrusive light, actresses move freely. Strong, self-confident women, adopting defiant poses.









ANDREAS KOCK

Could you describe your style like a close friend would to you?

My style is always sexy, dramatic and melancholic at the same time From time to time I enjoy adding elements of humor and provocation at the heart of my pictures

What feelings do you wish the viewer to experience?

When I am not making portraits, I create landscapes, almost like a freeze frame from a movie It is interesting to be the one who watches, to create a fictional environment for the viewer to take a look at. Rather than having the model staring directly at the lens, I want the viewer to stop and reflect upon the pattern, on what is happening in the picture and on the model's state of mind I like to spread clues across the picture while leaving total freedom of interpretation To me, that is the power of photography. Unlike cinema and cinematography, you don't need to tell the entire story.

What are your beauty standards?

Great beauty must come with a unique personality. To me, someone beautiful has to be a mix of self-confidence, pride, and strength. One can find beauty in every moment of everyday life God is in the details.

Is being a photographer also being a voyeur?

In a certain way, yes. I tend to stare very closely at the items that I photograph, examining every centimetre of them. However, I rarely shoot people without their consent. So, in another way, no.

Dieu a créé l'univers, qu'auriezvous pu faire à sa place ?

God created the universe, how would

you have done it differently?

He missed a little but important detail. Eternal life. In a way, that is what I try to achieve with my pictures (Laughs)

Why nude?

The birthday suit. (Rires). I think nudity is beautiful, it is so powerful. Also, I like it because it is forbidden. And it is rather worrying that the most natural state of mankind is considered today the most shameful. It is especially troubling, but whenever I get the occasion I shoot nude because I love it.

Is there a deceitful aspect in your creations?

The camera never lies. It is a precise instrument that never misses anything. I try to capture everything in a single picture and not to manipulate it, except when it comes to graduation and color changes. However, sometimes, circumstances can force you to do some editing. I retouch very carefully and work with Photoshop the same way I would in a darkroom.

What do you try to showcase with your pictures?

There is not always a hidden meaning but I tend to inspire melancholy and mystery. I like to think that my pictures appear in a mysterious fashion

What are your favorite films?

Persona by Ingmar Bergman is, to me, a great film that had a strong influence on lighting and black and white photography. It was shot by cinema photographer Sven Nyqvist. Another very interesting movie, concerning photography, is Let's Get Lost directed by Bruce Weber, where he sails the seas with Chet Baker just before his death.

Who is your greatest hero?

Pablo Picasso, because of his productive genius and making the greatest piece of art of all time, Guernica.

What is your biggest failure so far?

My inability to combine my family life and my professional career.

What makes a good picture according to you?

I want a picture to tell a story. Whether it is a portrait or a staging, my picture needs to have stopping power, something within that impacts the viewer and prevents him to pass by with indifference.

Who are your favourite contemporary artists?

Nan Goldin, Philip Lorca di Corcia. Gregory Crewdson, Jean-Michel Basquiat, Richard Serra, Pablo Picasso.

How do you come up with your stagings?

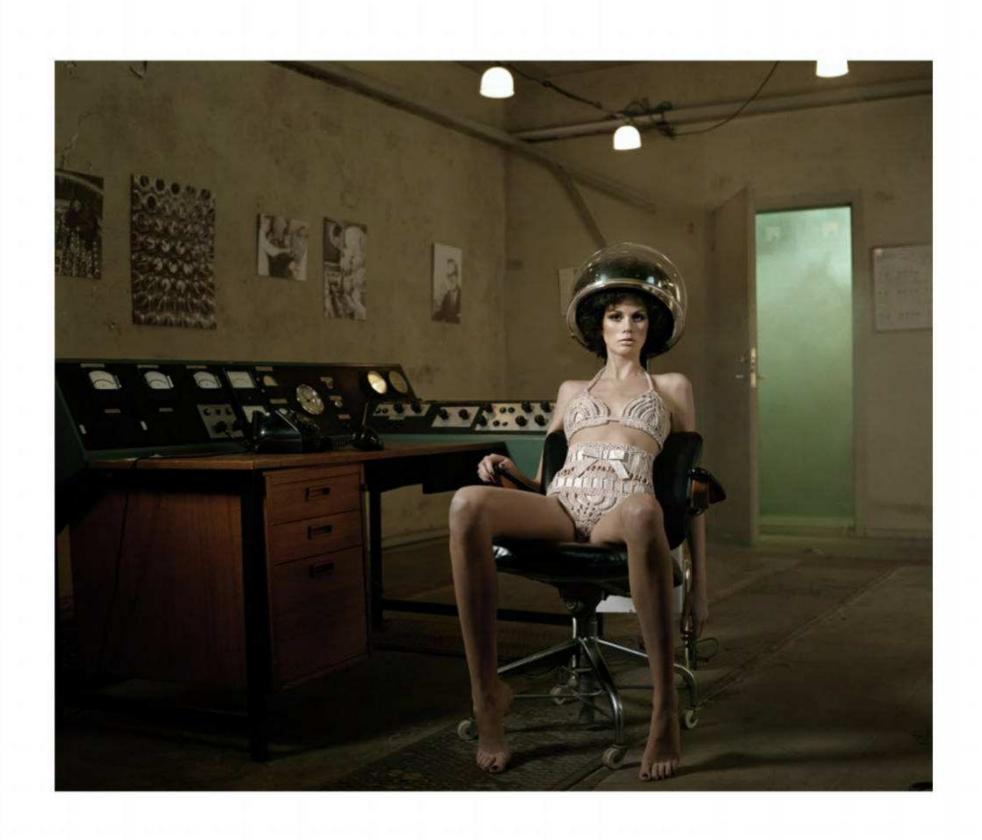
I don't have any idea! I rarely read magazines, or what the others do. Usually, I come with my idea and I shoot it.

Your favourite camera?

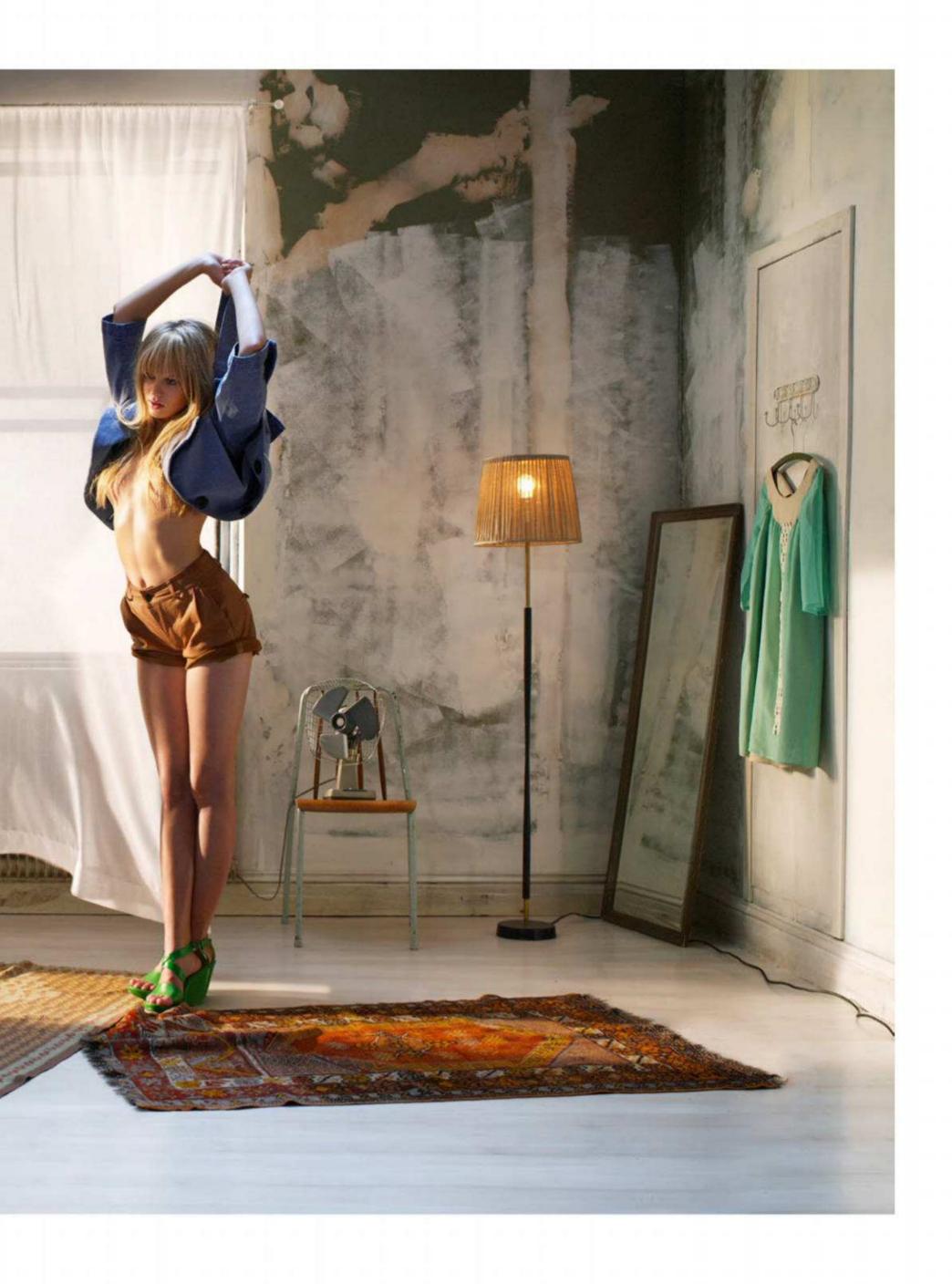
I have a Deardorff 8x10 inches large format camera that is very important to me. I use it any time I have the chance. But film is very difficult to find these days and it ends up being very expensive.

Do you have any projects that you would like to share with us?

I constantly work on upcoming exhibitions and ways to develop my photographic style. I'm not very fond of revealing my ideas...I am a little superstitious.























Le corps.

comme l'art, est
un moyen physique
d'expression.

PARTIE III

Survature of field



PEPLUM FANTASY

Quentin Caffier could be considered a photographic chameleon. Indeed, the young French photographer works in many different fields such as fashion photography, advertisement, portraits and personal projects where he attempts a more experimental approach to aestheticism particularly by working on plastic projects.

Freshly graduated from ENS Louis Lumière, he traveled far and wide to find inspiration and develop a sense of detail. He has now developed many imaginative ways to bring his personal interpretation onto all of his photoshoots.

From Pantero666 to youtuber Norman he knows how to adapt and create young and innovative pictures. His very graphic style allows him to have a strong identity and his technique allows him to create living and unique universes. Each time you see a new piece of equipment, push it to the edge of its limits». Such is the leitmotiv of this young photographer.

Models : Nirmala Fernandes, Dayana Reeves , Maeva Leduc, Anna Tjang
MakeUp Artist : Christelle Minbourg, assistée de Ludovic Bourret
Hair : Jonathan Dadoun, Styliste : Emmanuelle Ribes
Stylist : Valentine Le Sech
Assistant photo : Theo Drouadene















FREDERIC MONCEAU

FANTAISIES ONIRIQUES



Frederic Monceau is a young French photograph and art director. At just the age of 26, he signed several editorials for some of the greatest fashion magazines such as Marie-Claire, Vogue or here within these very pages. He is currently working with a director on a full-length feature film project. Photography itself was a passion to him before he turned this talent into his job.

After studying communication and working as an art director, he left Lot-et-Garonne for the capital to make his dream come true. On arrival, he gravitated around many famous and creative personalities who helped him become a part of this discipline.

Through his art, Frédéric seeks to immortalize an instant to capture the (various) expressions and gestures through an exacerbated point of view, a sharp eye that attempts to capture all of the human emotions. Beyond of his technical mastery, his strength lies in the aesthetic, in the creation of a scene and of a scenario.



GARETH PUGH











What is a good picture to you?

There is no hierarchy in art. There are no good or bad things in the realm of subjectivity. I think a good picture is one that moves you, one through which emotion is allowed to exist. In my opinion, it takes a balance between modernity and an ability to identify oneself. A good picture catches the attention and roots itself in time. No matter the setting through which it exists, something has to happen.

Your greatest failure?

Are we still talking about photography? (Laughs). There are times when accidents happen. Blurry or poorly lit pictures or simply taken at the wrong moment. There is no particular picture that comes to my mind, my path has been punctuated by successful and failed photos and I hope to do many more mistakes. They are often the most precious since they are unexpected.

How do you perceive nude in photography?

I perceive it with a lot of distance. To

me, nude in photography is devoid of any sexual aspect. My approach to nude photography is a mix of discomfort and prudishness. Indeed, when someone poses nude, their masks fall off and they engage themselves without any boundary or protection. Respect is the only acceptable answer to a human being's vulnerability, standing in front of you. Whereas in fashion, codes are toyed with to create a new tendency, nude brings us back to something primal, almost original. To me, the lack of artifice makes the emotional charge of the picture even more powerful.

What happened to your childhood dreams?

I feel like they have become more discrete as time went on. Sometimes they emerge from their silence, abruptly often to influence my adulthood dreams and revive my childhood hopefulness.

I try to keep this naivety within me for it is probably the greatest gift that life ever gave us. No awareness of the world that surrounds us and of the rules that strip us of our dreams and our essential being instead of our existential one. It is our childhood dreams that Graf Dürckheim refers to when he mentions the profound truth of our nature: «It is peculiar to the man ruled by a rational civilization that his suffering comes from the order set by society, its strict output and moral conduct expectations that make him hide his profound nature.»

What movie made you cry?

Beignets de tomates vertes (1991) by Jon Avnet.

Your greatest extravagance?

What is considered extravagant is as subjective as what considered beautiful or not. It is only a matter of context. This time will live in drives us to share our lives and embody characters in order to create an illusion. We are constantly recreating a version to convince ourselves of our existence through the eyes of other people. Truth is turning into a rare concept. Extravagance is defined through difference, so in the end, my greatest extravagance is to be myself in a world of appearances.

Who is your personal hero?







Much like Charles Dickens in David Copperfield I still wonder about this notion: « Will I ever turn out to be the hero of my own life or will this role be taken by anybody else. »

Your environmental friendly action?

Considering mankind's environmental impact today my greatest action would be not to have children!

What did you use to photograph in the beginning?

I generally photograph things that I like or that intrigue me. It is the reason I started photographing people for humans are fascinating. The first person I ever photographed is still a secret that I keep within my heart and belongs to the past. It is what I will be photographing last that drives me and

arouses my curiosity.

What kind of equipment do you use?

I discovered Nikon's new full format reflex, model D850.

Le D850 est-il vraiment l'apanage du photographe de mode?

Absolutely! How to be so efficient with 46 million pixels? That is the whole challenge for the D850 and to me, it has succeeded. Do you really want me to advertise it? Well, the autofocus is very reactive, I don't know what is inside it but whenever my models are moving, I don't have any.... in my pictures. Thanks to the high resolution I can reframe without worrying about whether my picture is still going to workable.

From the same picture, I can get two different images! The initial photo, obviously, and the reframing of one of my models to make a portrait out of it. Furthermore, when you combine it with Nikon's very large range of lenses the result is amazing. It is a combination of fineness, shape, and texture. Creation is limitless.

The colorimetric rendition is also very reliable which is of course very important in fashion and nude photography. This way I know I won't have any bad surprise. The fact is, with the D850, I only have to worry about the artistic aspect of my work because I am assured that technique and the technology behind the casing won't fail me. And that is a luxury!

What is the secret of seduction?

Be a demon with angel wings!



















Normal —143—

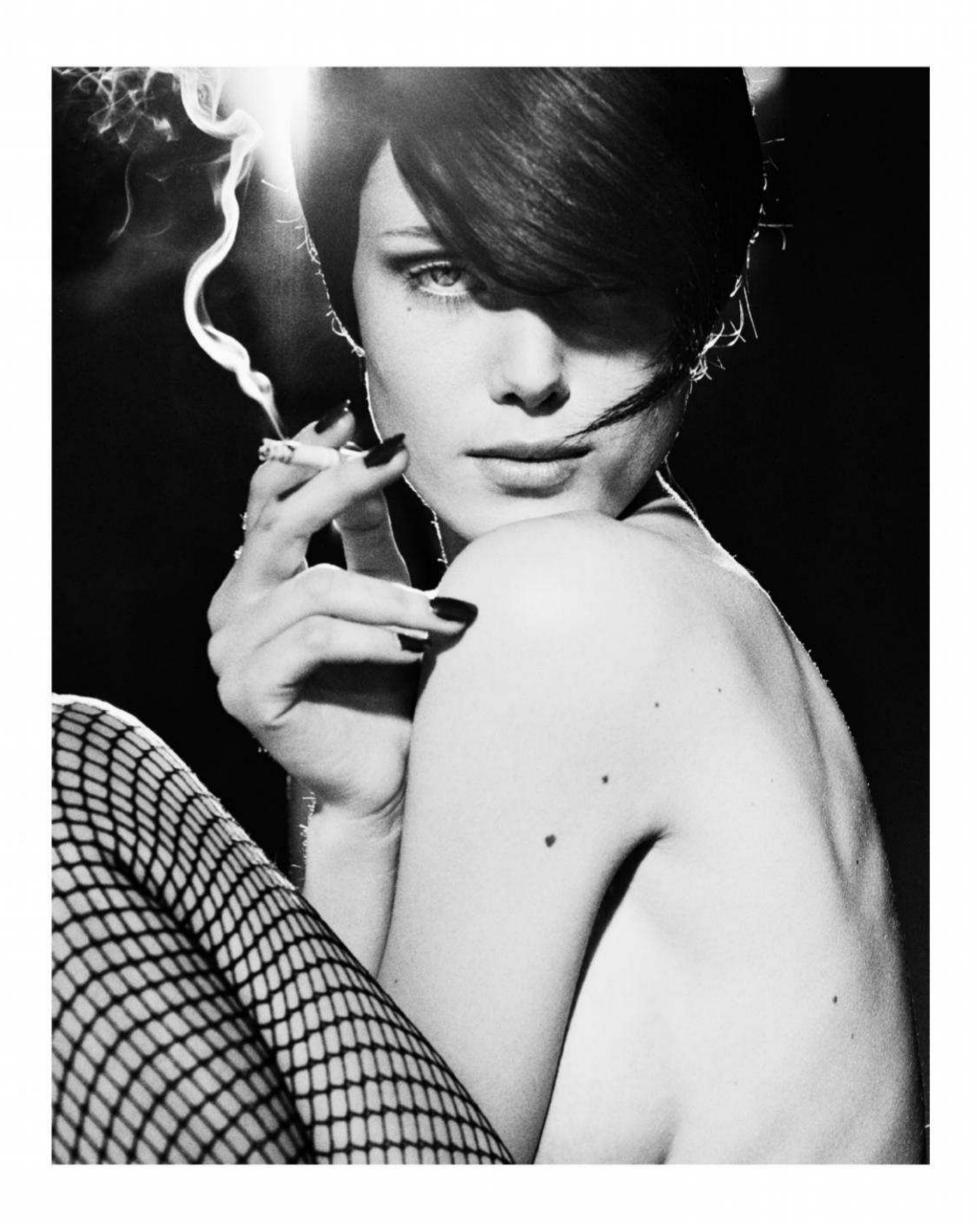
STEVEN LYON













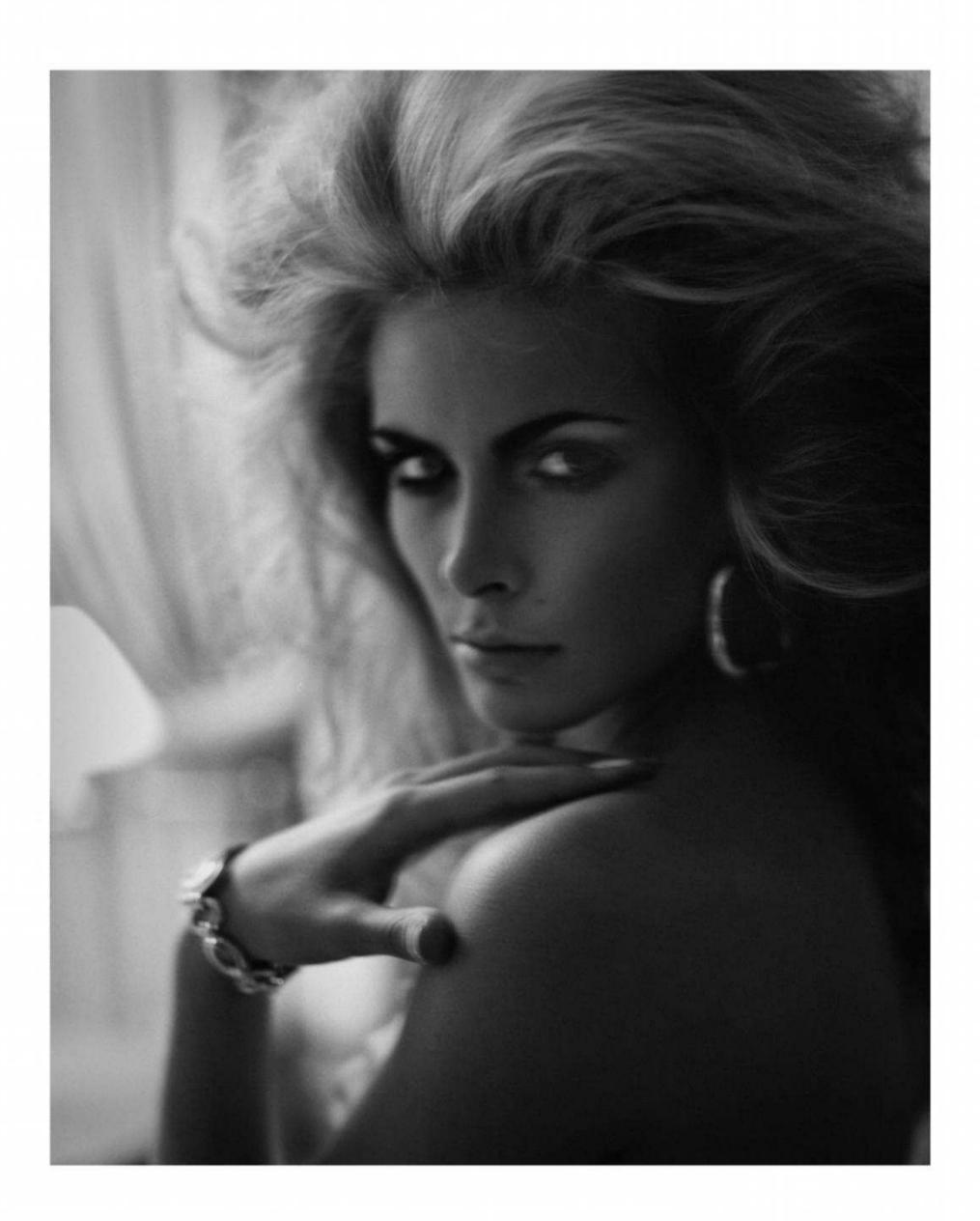














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Focal by	p 176
Room with a view ——	n 178



DAVID

BEYOND REALITY THE UNKNOWN

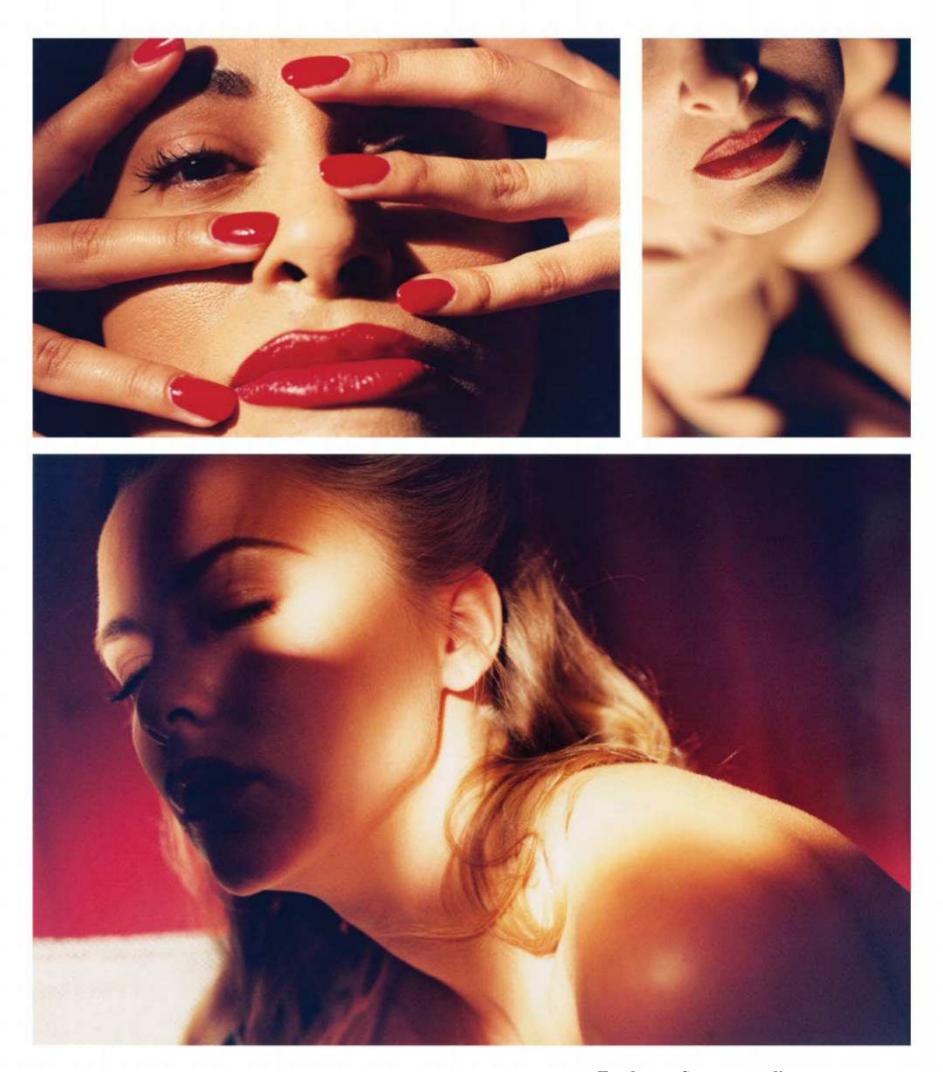
IMNCH

It is no more necessary to introduce David Lynch. The visual artist, filmmaker, and great amateur of lithographs interrogates the spectator through a personal stroll. Much like in his movies, his pictures are mysterious and tell powerful stories. Following his masterpiece Blue Velvet, Lynch experiments with the art of photography. He is gifted with a camera and in exchange is required to create a photo. An anecdotic yet important detail: he creates a small human head out of cheese, turkey meat and a paste called « the undertaker's foam» which is used for special effects. He spends four days photographing ants climbing up the head all while devouring it. He would then go on to publish this quite peculiar series. Photography becomes obvious to him: taking each shot to better dissect them, just like in cinema. The same rules apply: composition, light, direction, staging...

With the help of the Cartier Foundation who hosted his 2007 paintings and photographs retrospective (The Air is on Fire), Lynch published his new book. Simply titled Nudes, the book contains lire than a hundred black and white and colored pictures of female nudes, shot by the artist himself and are described as "close to abstraction and offering kaleidoscopic visions of women."

As the artist himself says: I like to photograph nude women. The infinite variety of the human body is fascinating, it's incredible and magical to see how different all these women are." Lynch's nudes are enigmatic, abstract. David Lynch reveals himself to be an all-around artist, with a very personal style.

I like to photograph naked women.
The infinite variety of the human body is fascinating: it is amazing and magic to see how different women are.



 $Fondation\ Cartier\ pour\ l'art\ contemporain$









NIKOS ALIAGAS

CAPTURING TIME

Levery time I photograph a woman, I have the feeling of pushing back the frontier of death." Photography is the art of life, of the moment, of the temporary. Far from the clichés and banalities of television, the sequins, the glamour, and shallowness, Nikos Aliaga's work represents this life. Life, for this, is what this is about here. To capture the instant, seize the body and the mind, to make the limits of death and oblivion disappear.

Forget the television man, Nikos Aliagas is a renowned photographer in the industry, with a sharp and experimented eye, focused on life. His works display authentic and stunning looks, weary and marked faces, charged with stories. Close ups on faces and hands, worn by the passing of time, the toil and hard work, emphasized by the use of contrasting black and white. These bodies and portraits belong to celebrities or strangers met by chance on the street,

most of the times in Grece, his parents' hometown. He has exhibited his work in "the Conciergerie", at the Brongniart Palace, at Villiers Abbaye in Belgium, and at the European House of Photography of Lille...

After studying Modern language at the Sorbonne, he joined RFI where he cut the night news before becoming a journalist. He worked as a presenter in Greece for a year before becoming a senior journalist. His approach to photography is intimist, photos showcase the subject's sensitivity and richness. This intimacy is intensified by the absence of colors giving way to black and white which underlines the flaws and imperfections, the ripples due to the passing of time and of life. His pictures are deeply humanistic, in a search of the inner light, the one that shines through each person. He immortalizes a fragile, introspective instant, one that is devoid of any artifice.





Por the first time, Nikos Aliagas experiments nude; Normal is the **⊥** first to know about it. But it is through a personal approach that he shall treat this topic. Where many others tend to underline the model's beauty, to transfigure them into something else, Nikos, true to himself, seeks to convey their deepest being, their essence. We editors have been paying attention to his profile for quite some time now. We have seen portraits of Gerard Depardieu, Monica Bellucci, Brad Pitt and many others. Stolen, on the fly portraits or others, more elaborate. We have thus contacted him via the Houg Galery to suggest a project to him: experiment feminine nude, with the same approach and style he is used to for his portraits. We gathered a team, assembled the studio, contacted models with strong personalities and set up the frame the photographer had brought to us, details and everyday accessories brought by the models and representative of their very personality. Behind the fame and the television personality, we discovered a sincere and open man, humanist, modest and gifted with a true artistic motivation. As these portraits show.



Conversation with NIKOS ALIAGAS

I was apprehensive at first, how to photograph a naked body without fall without indulging in a caricature? How do you not become a voyeur? How to be pertinent behind my lens. The answer was standing right in front of me, without any fake artifices and no fake prudishness The true meaning of a picture emerges in the eye of its creator. Starting with my first pictures, my eye did not seek transgression or suggestion but rather the revelation of the subject. My models were wearing no (or few) clothes but they were dressed in their most intimate feeling. I could read their fragility, their joys; their dreams, their regret, without any desire distorted by the light. There was something simple and fundamental about our exchange. No pointless charm, no overdone provocation, I felt what every single of their body's movements the social mask had kept hidden. On this day, no look had a need to pretend or

to understand, there was only something original about our meeting, a respectful and silent bound, written through the light and in every corner of their skin. Like those tattoos that seem to come to life, almost becoming a stage costume. Our shoot felt like a representation, without any intermission or ending. Improvisation was also a part of the journey, a bit flighty but devoid of anything superfluous. A moment frozen in time where every one of these girls became the heroines of their own stories. Through nudity, I discovered artists, noble minds, lovely ladies. Just like the thousand years old statues with their wise bodies and devoid of bodice I used to admire as a child in the twilight of the museums. Women but also goddesses, enchantresses, mysterious and sylphs creatures. An image devoid of magic has no reason to be and this moment will always remain magical to me. Like all of my first times.

What pushed you towards this art?

From a young age, I have been observing the world. I used to look at pictures continuously, like in a movie. An image would stay stuck in my thoughts and would carry a multitude of senses and smells. I used to watch everyone, secretly, not like a voyeur but like a sensor. Frames and curves have occupied my child mind. Then one day, in one of my grandmother's shoe boxes, I found some photos of my parents when they were young. Old pictures, in black and white, yellow sometimes torn and crumpled. This was my first emotion with photography, to the realization of time's passing. If my parents were so young it meant they could get. So I started photographing the (dinner?) table with the help of an invisible camera. I would make up pictures that existed somewhere inside my head. I was nine years old. At first, it made everyone laugh. Until the day my father bought me a Kodak Instamatic.

What elements make a photo

successful according to you?

Beyond the technical aspect, it is its emotion that I seek. As if the pictures existed somewhere in my memories or my dreams and I could recognize it when I saw it. To me, a good photo is a connection, a reminder, an evidence. Something intimate that doesn't require explaining or expressing.

Is there a source of inspiration to your photographs or is it more about catching a moment, a stolen instant, a captured fragment of life?

I like what the frame doesn't express, what a picture can stimulate in my imagination. The moment before or after the click. Everyday life, faces, places that take the form of sceneries, life that becomes a theatrical stage of life. I am inspired by elderly faces that I imagine being young again, without the signs of time's passing. In a look, I can distinguish their loves, their disillusions, their hopes. On their hands I can read their efforts, their neuroses sometimes, their regrets as well. And in a child's face, I can see his adult features. The same goes for places, people who

raise their glass at the terrace of a café. I sometimes watch them behind my camera, as if I could be the one to discover their picture, fifty years later, guessing their sense of fashion, the way they hold their glass, wear their clothes, live their present time. This back and forth between the present, past and future is the one the things that drive me and animate my passion for pictures. A story of sight beyond chronology, far more complex than a simple past or a past simple, hazier than anterior past. A moment hanging between fantasy, extrapolation, and nostalgia.

What is Nikos Aliagas' definition of tasteful? Is it the same as the one in the dictionary?

Taste cannot be governed by fashion. Taste is to know when to recognize the real without becoming a voyeur. Taste is the essence of things. Not their posture. I turn my back to the impostures of trends. Trends and fashions die out before they are even born. It is better to be out of touch but following your principles, even when mistaken.



What inspires you about the faces, the bodies, and hands of the people you photograph?

Their self-acceptance. Those who move me ignore the mask. The face that becomes the scroll of life, the hand that can't handle time's passing and becomes a picture of the truth. Like a treasure where, in the end, the treasure matters little. The traces of the journey speak louder to me than its promises. The hand bears the marks of a life, sometimes visible to the naked eye, sometimes suggested in a movement. The hand tells much more than speech or the social mask. I like its rebellious nature. A nude body ignores the fear of void, a nude body is already clothed with emotions.

What is your perception of nude and its place in photography?

I have for a long time admired Modigliani's nudes in painting, or when it comes to photography, Horst P's pictures. Horst, who represented nudity as an almost mythological \mathbf{moved} archetype, me. Among contemporaries, I enjoy Albert Finch's work. In general, what speaks to me is the artist's ability to transform nude into the expression of an inner world. To transpose the invisible on the essential: the body. I feel less attracted to nude for nude where the body sometimes becomes subject to many various experiments, when it becomes a totem to be worshipped or denied according to one's fantasy, it doesn't speak to me.

Open question: could you briefly describe to us the way you experienced this shoot, this project...

I had never photographed a nude body. I was apprehensive and scared to miss the point of the shoot by trying to become someone

else. Actually, the models wore none to little clothes but the light dressed them: it may seem mundane, but I did not feel any uneasiness because I wasn't looking at anything that was forbidden or at a suggestive posture. I was discovering the beauty of a body bathed in light, a story. The nude body itself became the clothing. I tried the understand the reason behind a tattoo in movement, the look or the body's posture. I found the models beautiful and pure. They reminded of those antic Greek statues that do not represent a nude body as something shameful but as something beautiful. There's no fantasizing occurring when photographing a woman's body, only respect for its original mystery.

You often photograph celebrities. Have you noticed any common features?

Before being celebrities they are people, both fragile and peculiar. I seek the humanity they had before the light vesture. The remaining child within that maybe still dreams a little...

So far, what taught you the most?

Without a question: time. Time teaches us to observe, to watch, to see. And most of all to recognize what is just, fair, unique. It takes a lifetime to learn to see and when you think you have it all figured

out, it's already too late. I take photographs because I do not have a choice, I am a mortal among others trying to get a glimpse of life, a trace, a voice, a breath, a spark of light in the shadow of our amnesias and our uncertainties. I like the time paradox by Aristotle: time doesn't exist since it is made of the past, that isn't anymore, the future that isn't yet and the present that flies. It is time is constantly disappearing that I try to draw it with the light and shadow of my lense.

















Models: Fanny Maurer, Naïs Ribeyre, Charline Muse , Fleur Copin, Stéphanie Rousselle, Tysha Kouassi, Elsa Oesinger Hair: Kévin Jacotot, MUA: Gaëlle Mary · Assistant Photo: Estelle Caudy · Cats: Sphynx Chatminath - Nathalie Badet Agent: Romain Houg · Place: Red Art Factory, Atelier Photo du Vestiaire



Focal-by-Normal

GOLD PHANTOM SPEAKER

Phantom is the new audiophile connected (Wi-fi, Bluetooth, SpotifyConnect...) plug and play experience, available directly on your smartphone.

Founded and based in Paris, Devialet is now the worldwide leader in high-level sound amplifiers. A leadership that was conquered after only 5 years since the release of their first product. This success was built through a series of radical and impactful inventions in the industry of sound design. In a building conceived by Gustave Eiffel, 60 of the best acoustical engineers, technicians, electricians, and programmers work to create the sound technologies of tomorrow.

Thus, the new Gold Panthom is the result of Devialets' engineers and designers' relentless quest of excellence with, as a result, patented creations meant to push the performances of Phantom (4.500 W of power, 108 dB of sound impact).

2590 € www.devialet.com



SUBDIVISE: LEATHER ITEMS WORKSHOP.

The items created in this workshop are exclusively handmade, without any compromise. The bovines' hides are tanned with plant-based extracts (chestnut bark, mimosa...) in renowned French tanneries.

The belt buckles, buttons, and rings are made of solid brass. The seams are handmade with flax yarn (saddle-stitching). The finishing balms are made of vegetable oils and beeswax. One of the workshop's specialty is the leather strap for photo cameras and binoculars. They are created on request out of 7 models available in their catalog with robust and comfortable full grain



tanned leather thanks to its slight elasticity, hypoallergenic and constantly embellishing with use.



Atelier Subdivise www.subdivise.com



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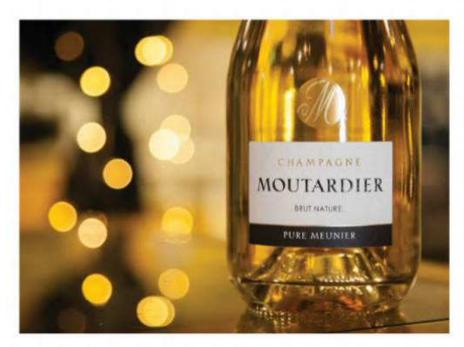
CHAMPAGNE JEAN MOUTARDIER

Since 1921, the year it was created, Jean Moutardier's champagne house has produced high-end champagne with as a leitmotiv conviviality and «joie de vivre».

Today, Elizabeth Moutardier and her sons, William and Simon, the 3rd and the 4th generation, carry on the tradition of these precious beverages. The house's 18 hectares of vines are all situated on directly southfacing slopes and give campaigns a natural vinosity. These wines have the advantage of being very unique due to the Pinot Meunier grape variety that fully expresses itself in this highly prized terroir of the Suremelin Valley.

The house also produces various cuvées with unique characters, ranging from the Cuvée d'Or Brut to Pure Meunier including the Ratafia de Champagne.

The domain opens its doors to visitors who wish to experience the wine cellars or the vineyards and for a wine tasting.



Champagne Jean Moutardier, Représentant :

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AOC Champagne

Please drink responsibly

NUS " IT'S OK TO BE DRESSED

To offer a complete, masculine quality wardrobe without any intermediary at a reasonable price....: such is the ambition of NUS, the brand of ready to wear for men launched by Stephane



and Nico. The two creators wished to establish a dynamic where nonchalance, proximity, transparency, and modernity are intertwined. A new way to address the needs of men who dress freely and without complex, a concept firmly rooted in the moment.

By regularly proposing, on their website and in their boutique in Batignolles, Paris, a selection of «non- basic basics» made exclusively in Europe, NUS dares to create quality, sharp and durable clothing. Nus's resolutely light and quirky tone finds itself very often featured on the streets of Paris with their posters showcasing entirely nude men, their manhood only covered with a fig leaf, the brand's logo. In the end, it's OK to be dressed!





19, rue Clairaut Paris 17e www.vivre-nus.fr

ROOM WITH A VIEW



Artiste : Torsten Behl

Modèles : Kerstin Adams, dédié à Christina, Anna & Norbert

In an effort to encourage our readers' participation and to act as a showcase for young talents, whether experimented or amateurs, we make this insert available to any collaboration or editorial proposition. Feel free to send us your best photos to this address: redaction@incarnatio.fr to maybe be featured in the next issue. In the meantime we recommend you visit the websites and the portfolios of the photographers featured in this issue.



Artiste : **Rasmus Mogensen** Modèle : Olga Kurylenko



Artiste : **Nikola Borissov** Modèle : Elena Petrova



Artiste : Sophie Delaporte



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Hans Withoos



Alexandra Laffitte



Pablo Almansa



Cédric Roulliat



Le Turk

GALERIE NORMAL

Find all the artists featured in this issue and their works in Normal's online Galerie. Unique and exclusive Polaroids, rare pictures, limited editions, numbered and signed by the artist. The team behind Normal works closely with every artist featured in the magazine and in this Galerie, most of them became friends of ours. Throughout the years we have developed a privileged relation with the most talented figures of tomorrow's photography. We only present the most appreciated pieces, the ones that are touching to us and that have a link with our publication.

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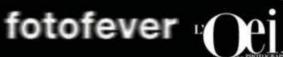
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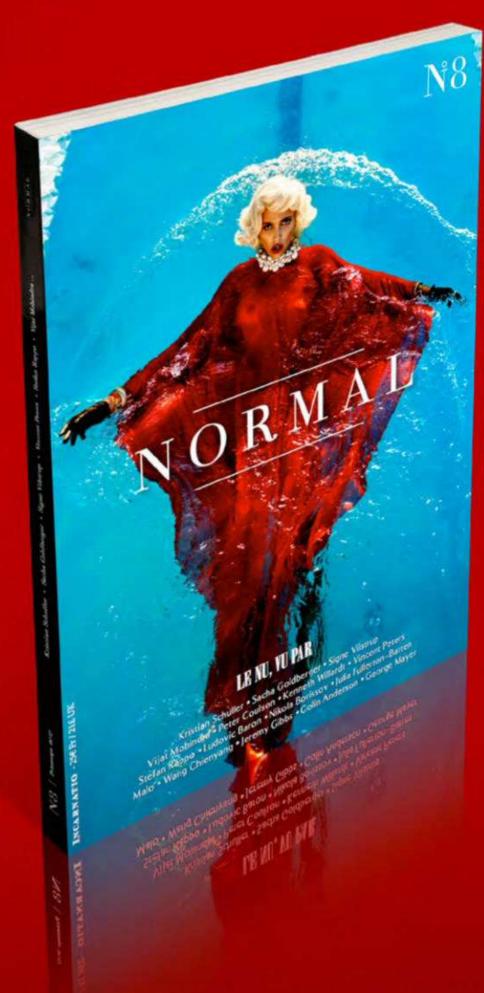




Your favourite magazine is also available in print!

66

 $N\overline{ORMAL}$



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